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it completes (for the norms and conclusions will have to receive much verification or modification, since they are in many cases based on too few cases), but rather for the programme of work laid out. Because it is programmatic, rather than final, it holds all the more interest for any one who would carry forward the task set; the task of completely understanding physical growth in all its aspects, relations and dependences.

L. B. HOISINGTON

*Poetic Origins and the Ballad.* By LOUISE POUND. New York, The Macmillan Company, 1921. Pp. x, 247.

From a study of early poetry and songs recorded in manuscript or passed on orally from generation to generation, the author brings together evidence to support the several theses which she maintains throughout the book. She insists that "there is no sufficient proof that narrative lyrics were ever, anywhere, at any time, by any people, made and sung at the dance." The dance songs of primitive peoples are not narrative, and the earliest English dance songs are not narrative. When "real ballads" are used as dance songs they tend to decay by repetition, and songs used as dance songs do not develop into ballads, but are simplified into some "striking line or formula." Her second contention is that the authorship of primitive poetry is not "communal," but that "the gift of song seems as instinctive in man as the gift of rhythmic motion, not a development from the latter. Children sing instinctively, and they make their own songs, without waiting for the communal inspiration of group dancing." Hence it is reasonable to assume that primitive verse-makers produced their own poetic constructions. The author believes, thirdly, that the ballad appears rather late in literary history, if by ballad we mean a song-tale. The fourth thesis is that "incremental repetition" is not peculiar to the ballad alone but appears in "all types of popular poetry, from nursery songs to revival hymns," and therefore may neither designate the ballad nor furnish evidence of its origin. It is maintained, fifthly, that the "story song is not a primary but a developed type in the evolution of literature," and emerged from a "higher origin than unlettered folk-improvisation." The type of song-tale created among modern cowboys, soldiers, negroes and other groups is relatively inferior; and yet these groups ought to be no less capable than primitive society of ballad production. Finally, the author urges that it is not true, as some assert, that no more ballads will ever be composed. Perhaps no more ballads of the Child type will be produced, but there will be ballads of new types.

In explanation of the mediaeval ballad literature the hypothesis is offered that it may have "emerged under the influence of the clericals, or in something like it."

The thorough manner in which Professor Pound has collected representative primitive literature and her study of it give weight to her contentions, a support which they especially need since they are in opposition to the prevailing theories of the present time. Only the professional student of literature, however, is competent to render expert criticism of the book. The evolution of poetry no doubt throws light upon certain phases of what may be called mental phylogensis, but it has been outside the author's province to develop her material from this point of view.

H. G. BISHOP

*Grundriss der Psychophysik.* By G. F. LIPPS. 3te, neubearbeitete Auflage mit 6 Zeichnungen. Berlin & Leipzig, Vereinigung Wissenschaftlicher Verleger. 1921. Pp. 132. 25c.

This little work appeared first in 1903 (167 pp.) as no. 98 of the Göschen collection. In its original form it gave a straightforward and unpreluded account of psychophysics as the border-discipline between psychology and

physics (in the widest sense), based upon an empirical principle of parallelism. The six chapters were entitled: Problem of Psychophysics, Foundations and Range of Psychophysical Parallelism, Qualitative and Quantitative Modes of Determination of Psychophysical Parallelism; Stimulus and Sensation, Feeling and Expression of Feeling, Subjective Perception and Objective Constitution of Spatial and Temporal Forms. The plan is apparent and very simple.

The new edition shows great changes. Chapter I, on the Foundations of Psychophysics, discusses the relation of special science and psychology to philosophy, mental development individual and social, mind, and the relation of mind to body. "The same things," we are told, "which are accepted by the special sciences as self-subsistent and as grounded in their objective existence, and which are regarded by psychology as manifestations of our own living existence, are considered by philosophy as the revelation of the endless, eternal life which underlies the whole of reality and our own self." A far cry from empirical parallelism—of which, by the way, there seems now to be no single word in the book. Mind is the operation (*Wirken*) that comes to consciousness in the exercise of our vital activities (*Lebensbetätigung*). Psychophysics is psychology, a "psychology directed toward the discussion of the connection with the fundamental (physical) determinations of the objectively subsistent."

This introductory chapter occupies 56 of the 132 pages. It is followed by a transitional chapter entitled Vital Condition and its Expressions (*Der Lebenszustand und seine Äusserungen*). The simple reaction serves as text for sections on the instability of vital condition and on the adequate (mathematical) representation of its expressions. A third chapter (49 pp.) leads us into psychophysics proper, and covers roughly the same ground as the last 130 pp. of the first edition. The treatment of the senses has been greatly condensed; the methods have suffered less. The most important section, systematically, is §11, on *Ordnen und Messen* and *Die Bedingtheit des Wahrnehmens und Empfindens*.

Whether the new plan and the new matter are judged superior to the old will depend upon the reader's special interest. In one respect the present edition is definitely inferior to its original: the legible Roman type has been replaced by two sizes of Gothic, the smaller of which is trying to the eyes.

*A Defence of Philosophic Doubt, Being an Essay on the Foundations of Belief.* By A. J. BALFOUR. A New Edition. London, Hodder & Stoughton, Ltd.; New York, G. H. DORAN Co. (1921.) Pp. x, 355. Price \$5.00 net.

A reprint, with "some trifling verbal alterations and a few notes," of the essay of 1879, which has long been out of print.

*An Outline of Abnormal Psychology.* By JAMES WINFRED BRIDGES, Assistant Professor of Psychology, University of Toronto. Second edition revised. Columbus, Ohio, R. G. Adams & Co. 1921. Pp. 226.

This directive and mnemonic Outline appeared in 1919; the call for a second edition proves its usefulness. "Sections have been added on the subconscious, on hunger, on abnormal forms of religion, and on several other minor topics; a blank leaf has been inserted at the end of each chapter for annotations; and a subject index has been appended." The writer, we note, still uses 'hypotheate' in the sense of 'assume.'

*Introduction à la psychologie: l'instinct et l'émotion.* Par J. LARGUIER DES BANCELS. Paris, Payot et Cie., 1921. Pp. 286.

A series of essays, pleasantly written and full of historical information, leading up to the author's Theory of Emotion, already familiar to readers

of the *Archives de Psychologie*. The chapters are entitled: Aim and Methods of Psychology, Body and Mind, Consciousness and the Nervous System, Spinal Cord and Brain, Reflex and Cerebral Activity, Instinct and Emotion. The book will prove delightfully stimulating to the advanced student, but we can hardly regard it—at least for this country—as a useful introduction to psychology.

*Readings in Philosophy*. Compiled by A. E. AVEY. Columbus, Ohio, R. G. ADAMS and Co. 1921. Pp. xii., 683.

Quotations and references, intended for class-room use with Leighton's *Field of Philosophy*. The quotations cover a wide range, from the Old Testament and the early Greeks down to Russell and Royce.

## PSYCHOLOGICAL PERIODICALS

*Arch. f. d. ges. Psychologie*, Bd. xli., Heft 1 u. 2. F. HERMANN. 'Der Einfluss des Kontrastes auf den Sukzessivvergleich innerhalb eines festen Reizsystems bei Augenmassversuchen.' [Experiments on the successive comparison of horizontal lines, undertaken to determine the effect of the group, i. e., of an obscure background-idea, upon the course of judgment; such effect should show itself mainly by way of contrast. The experiments fell into three groups, each one of which comprised a number (15, 9, 10) of complete series, with as many N, whose component stimuli were thrown together by chance. (1) Absolute impression, which already involves a consciousness of difference, bears more heavily upon the first than upon the second R shown; (2) along with the main tendency to form a mean-idea of the whole group goes a tendency to form partial means of (three) sub-groups; and (3) upper deviations from the mean 'normal' idea produce a greater effect than lower deviations, while this idea itself lies lower than the arithmetical mean of the group.] A. MUELLER. 'Beiträge zum Problem der Referenzflächen des Himmels und der Gestirne.' [Reviews some twenty publications that have appeared since the issue of the author's book *Die Referenzflächen des Himmels und der Gestirne* (1918). Not much has been gained; the Göttingen dissertation (1919) of H. Stücklen, however, contains new and valuable ideas. We need further systematic observations, especially observations made on the ocean, and we need a more exact investigation of visual space: several special problems are outlined.] A. KIRSCHMANN. 'Der Metallganz und die Farbe der Metalle.' [The author repeats his view that all lustre depends upon parallax: surface lustre upon binocular parallax and the parallax of movement, metallic lustre on the parallax of indirect vision. He seeks on this basis to answer the two questions why the strong body-colors of metals are always red or yellow, and not green, blue or violet, and why the strong red and yellow have but small coloring-power in alloys. Both of these facts are accounted for by the hypothesis that a metal is composed of highly transparent, probably crystalline 'particles,' with high index of refraction. The possibility of constructing pseudo-metals from thin sheets of mica confirms this theory.] R. BECK. 'Beruht die gegenwärtige Vorstellung des Hochgebirges als schön auf einer Aenderung der menschlichen Ideen von Schönheit?' [High places (Sinai, Olympus, Mount of Olives) were honored in antiquity; but the ancients made roads and journeys for commercial and military reasons, not for pleasure. It is social conditions, not human nature, that has changed.] F. GROSSART. 'Das tachistoskopische Verlesen unter besonderer Berücksichtigung des Einflusses von Gefühlen und der Frage des objektiven und subjektiven Typus.' [Experiments with the Wundt tachistoscope. (1) Factors at work during the original process of apperception are mood, familiarity, ideas in preparation, egocentric ideas, subjective form-quality; factors in subsequent readings are feeling, ideas conditioned